

PUBLISHED MONTHLY

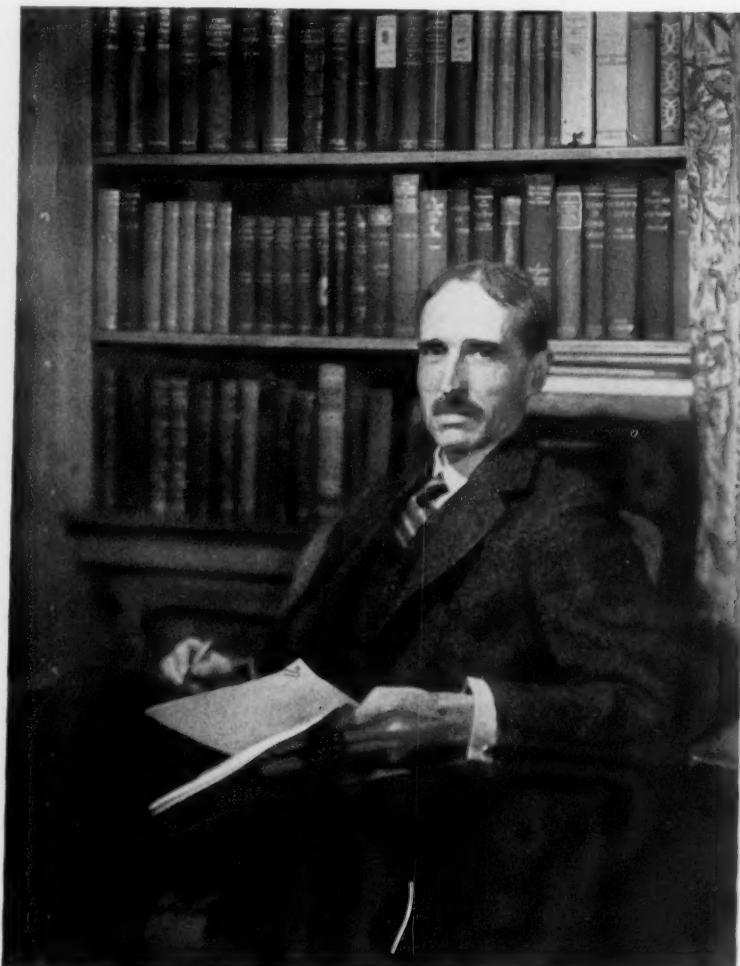
PRICE TWENTY CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXIX

NEW YORK, JANUARY, 1934

NUMBER 1



CARL KLEIN, NEW YORK

WILLIAM SLOANE COFFIN, 1879-1933

BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
JANUARY, 1934
VOLUME XXIX, NUMBER 1

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Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.; Winifred E. Howe, Editor.

Sent to all Members of the Museum without charge; to others upon receipt of the subscription price, two dollars a year, single copies twenty cents. Copies are for sale and subscriptions are taken at the Information Desk. Mail orders should be addressed to the Secretary of the Museum.

Entered as Second Class Matter June 3, 1927, at the Post Office, New York, N. Y., under Act of August 24, 1912.

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THE ANNUAL MEETING OF
THE CORPORATION

The Sixty-fourth Annual Meeting of the Corporation of The Metropolitan Museum of Art will be held in the Board Room on Monday afternoon, January 15, at half past four o'clock. Reports of the Trustees on the transactions of the year 1933 will be presented, and addresses on subjects related to Museum activities will be given. At the close of the exercises tea will be served.

WILLIAM SLOANE COFFIN
IN MEMORIAM

At a meeting of the Board of Trustees of the Museum, held December 18, 1933, the following minute was adopted:

The Trustees of The Metropolitan Museum of Art record their deep sense of the grievous loss that has overtaken the Museum in the death of its President, William Sloane Coffin.

Coming to his position with experience gained as a Trustee, as Treasurer, and as First Vice-President during the interim following the death of Robert W. de Forest, Mr. Coffin devoted his energy, enthusiasm, and ability unstintingly and with conspicuous success to his duties, unselfishly setting them first among his many interests.

Proud of its past accomplishment and eager for its continuing advancement, Mr. Coffin put his mind and heart ever at the service of the Museum. With clear understanding of the purposes of the Corporation and quickness in seizing every opportunity for their furtherance, his zeal compelled fruitful progress in all the Museum affairs.

The Trustees, by this minute, declare their sense of the indebtedness of the Museum for this distinguished, devoted work done to meet its needs. For this service the Trustees give, now and in the future, their warmest gratitude and remembrance.

As the BULLETIN is on the press announcement is made that at a special meeting of the Board of Trustees, held January 9, 1934, George Blumenthal was elected President of the Museum for the unexpired term of William Sloane Coffin. A fuller statement will appear in the February issue.

NEW YORK STATE FURNITURE

For some time past the staff of the American Wing has been making a thorough survey to determine the chief characteristics of New York furniture and to locate examples of it. As a result of their

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efforts a Loan Exhibition of New York State Furniture will open in Gallery D 6 on February 6, with a private view for Members on February 5, and will continue until April 22.

A comprehensive group of New York pieces ranging in date from the Dutch period through the second quarter of the nineteenth century has been assembled. The nucleus of the material is a number of labeled examples by Allison, Ashe, Burling, Fraser, Lannuier, Mills & Deming, Phyfe,

Schenectady, Long Island, Fisher's Island, and northern New Jersey, as well as New York City. Several labeled pieces have been found as far afield as Providence, Hartford, and Philadelphia, where they have been for many generations, proving that the scope of the New York market has always been wide.

Many of the pieces which the Museum is privileged to show are from important private collections and historic houses and have hitherto been unavailable to the public.

JOSEPH DOWNS.



VIEW OF A DUTCH TOWN BY JAN VAN GOYEN

Plain, Prince, Taylor, and Woodruff. Details of proportion, outline, and decoration have been studied toward making cautious attributions, and only frequent recurrence of features differing essentially from those of work produced elsewhere, strengthened by the presence of native woods and local ownership, has warranted the inclusion of furniture in the New York category.

In conjunction with the furniture, a number of paintings having special interest will be exhibited, including a series of New York City views by Paul Svinin, a group of Albany subjects by James Eights, and several portraits, among them Gilbert Stuart's likeness of Isaac Roosevelt, the great-great-grandfather of the President.

The sources of the loans to the exhibition are the Hudson Valley as far north as

THE HURLBUT BEQUEST

A bequest from Margaret Crane Hurlbut brings to the Museum four enjoyable paintings, nine miniatures, and twenty-one prints. Added interest is attached to the paintings and some of the miniatures by the circumstance that they belonged formerly to Miss Hurlbut's uncle, William Loring Andrews, for forty years a Trustee of the Museum.

Foremost among the paintings is the View of a Dutch Town¹ by Jan van Goyen, treated in the spacious, rather monochromatic manner which, according to Hofstede de Groot, characterizes Van Goyen's work of the decade 1630-1640. A second Dutch

¹ Oil on wood; h. 10½, w. 31½ in. Signed: VG (in monogram).

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work of the seventeenth century is *The Cottages*² by Salomon Rombouts, a little-known Haarlem painter who based his style on that of Salomon Ruysdael. There is also a very small and brilliant painting, *Canal Side*³ by Jacob Maris.

The fourth painting is one of the nostalgic little street scenes of old New York which Edward L. Henry delighted to paint.⁴ A letter from the artist to Mr. Andrews dated March 3, 1875, says of the picture, "I should like to have it seen a little in New York as I consider it one of my best so far." Painted in 1875, this reminiscent view of Beekman Street looking toward the masts and spars of the East River shows old St. George's Chapel, which had been torn down seven years before.⁵ The original church was dedicated in 1752. It was damaged by fire in 1814, and a year later it was rebuilt as before—and as we see it in Henry's picture. The picture itself appears to have been based on a lithograph by Endicott, and Henry has chosen to enliven the scene with little people dressed in the pantaloons and pantalettes of a generation earlier than his own. He shows us a quiet Sunday afternoon. The brick houses are caressed by the late rays of the sun and a gaily dressed congregation is emerging from the little chapel to drive away in family coaches or to stroll home on foot.

Among the miniatures included in the bequest perhaps the most interesting is a

² Oil on wood; h. 16, w. 22½ in. Signed: SR (in monogram) B.

³ Oil on canvas; h. 5¾, w. 7 in. Signed: J. Maris.

⁴ Oil on wood; h. 10, w. 8½ in. Signed: E. L. Henry 75.

⁵ Information kindly furnished by John W. Myer of the Museum of the City of New York.

comparatively large rectangular one on paper, signed J. Lefebvre, which shows a fine classic garden with figures of Vertumnus and Pomona. A portrait of a lady by Étienne Bouchardy is another valuable addition to the Museum's collection of miniatures.⁶

H. B. WEHLE.

A GIFT OF PERSIAN AND INDIAN TEXTILES

Through the generosity of George D. Pratt an interesting group of Persian and Indian textiles of the seventeenth and eighteenth centuries has been acquired by the Museum and is shown this month in the Room of Recent Accessions. The numerous gifts made by Mr. Pratt in recent years have helped considerably in building up a collection of Near Eastern textiles which has proved of great use to students and designers as a source of inspiration.

The luxurious life at the courts of Tabriz and Ispahan in Persia during the sixteenth and seventeenth centuries, under the Safavid dynasty, encouraged the production of magnificent silk weaves and brocades, which were made up into rich garments, covers, and hangings. The patterns of these fabrics ranged from single palmette motives to elaborate designs of birds and animals. Miniatures by court artists of the sixteenth and seventeenth centuries furnish innumerable examples of the costumes worn by both men and women. In the time of Shah Abbas the Great (1587-1628), when the looms established at Ispahan and Kashan produced some of the finest brocades ever woven, garments made of heavy brocade with polychrome designs on

⁶ The bequest is shown in the Room of Recent Accessions.

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gold or silver grounds were very fashionable. Young men in such costumes were frequently portrayed by Riza-i-Abbasi, who worked at the court of Shah Abbas at Isfahan.

Among the textiles presented by Mr. Pratt are three magnificent brocades of the Shah Abbas period. One of them (fig. 1), a masterpiece of design and color, has a rich decoration of carnations, roses, irises, and other flowers growing out of parallel wavy bands. The colors—white, pink, orange, lilac, blue, and green—are delicate and soft, blending harmoniously with the gold background. The floral motives are treated realistically, although subordinated to the geometrical structure of the pattern. Equally beautiful is another brocade. The design consists of vertical bands with repeat motives of birds and trees executed in the same colors as the piece just described.

An integral part of the Persian costume of the late sixteenth and the seventeenth century was the sash, the use of which spread to the countries of eastern Europe, especially Russia and Poland. The Persian sash, at first narrow and short, in time became elaborate and bulky and just as important a part of the ensemble as the coat or the trousers. The brocaded sash given by Mr. Pratt is an unusually fine specimen of the later type. The design, in soft colors on a gold ground, consists of alternating bands of scrolls with irises and roses or floral devices. The panels on the ends are decorated with flowering bushes,

Three eighteenth-century Persian silk weaves exemplify the popularity of floral designs composed of repeat motives in various color combinations. Two eighteenth-century Persian embroideries, originally used for women's trousers, have dense floral patterns. A third embroidery, a panel with angular palmettes within polychrome compartments, while of Caucasian workmanship, is related to the Persian embroideries.

Two of the textiles are Indian. One of them (fig. 2) is a portion of a cotton hanging with an embroidered decoration. On a quilted red background are two panels—each with a plant design growing out of a vase within an arch—bordered with floral scrolls. The central design of large flowers resembling irises is typical of Indian art of the seventeenth century, when Indian floral motives were gradually substituted for conventional Persian palmettes. The preference of certain rulers of the Mughal dynasty for native flowers was a decisive factor in the stylistic

changes of Indian ornament in the first half of the seventeenth century. Textiles and rugs woven in the time of Shah Jahan (1627-1658) are decorated with delightful Indian flowers, growing on shrubs or combined in more formal patterns. The art of weaving in India is exemplified by a fine eighteenth-century sari with a zigzag pattern in gold brocade. Gold panels bordered with floral bands in silver, red, green, and blue decorate the ends. M. S. DIMAND.

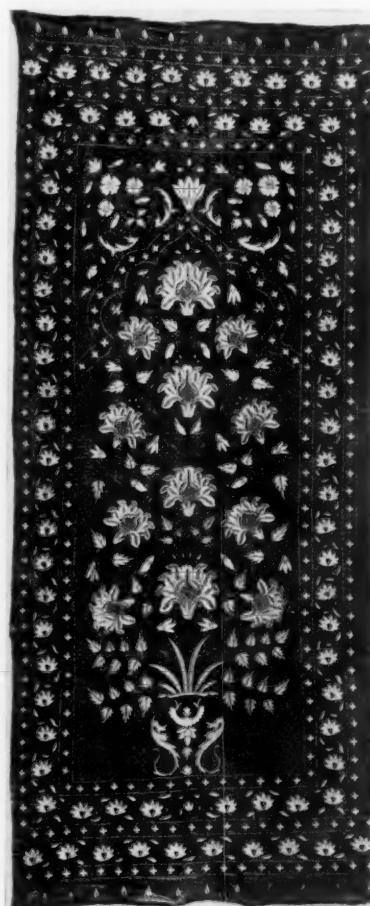


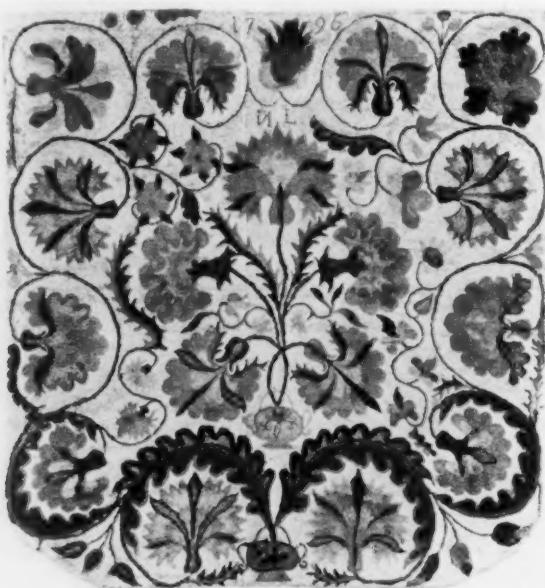
FIG. 2. EMBROIDERED COTTON HANGING (DETAIL), INDIAN

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AN AMERICAN RUG

Of more than usual interest is an American wool pile rug, dated 1796,¹ on exhibition this month in the Room of Recent Accessions. Reputed to have been made by a member of the Bennett family in Colchester, Connecticut, this example of domestic industry is related to a small group of similar textiles that originated in the Connecticut River Valley.² They all record an appre-

double-handled vases placed one above the other in the lower central part of the rug. The flowers are luxuriant, imaginative growths, strongly reminiscent in their forms of those on the hand-painted East Indian cottons that had been used in Colonial America since the seventeenth century. The same Eastern influence permeated the early eighteenth-century silk and crewel embroideries, and many examples in tambour and chain stitch survived as models



PILE RUG, AMERICAN, 1796

ciation of design and subtle color combinations that is foreign to their offspring of the nineteenth century.

Our rug was made by a hooked process, having a loosely woven woolen ground as a base, through which, after the pattern was described, wools in varying shades of yellow, brown, and green were pulled until a solid pile body had been created. A final shearing gave finish to the surface and clarity to the pattern.

The design is composed of two blossoming vines that spring from a pair of squat

for the no less effective if more facile art of rug making. A crewel coverlet in the Museum's collection, worked on linen in 1770 by Mary Breed, who lived near Boston, has all the elements, on a smaller scale, of the rug illustrated. The absence of any matting of the surface and the rounded lower corners characteristic of all rugs of this type³ preclude the possibility that they were designed to be used on floors. In Colonial inventories "ruggs" are mentioned as being used for the furnishings of beds and the coverings for tables, rather than for their

¹ L. 7 ft. 9½ in.; h. 7 ft. 8 in.

² H. E. Keyes, *Antiques*, vol. XII (1927), pp. 386-390.

³ The modern additions that had squared the original rounded corners of the Museum's rug have been removed.

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present-day purpose. It would appear that the heavy-pile fabrics were thus distinguished from the coverlets of lighter texture. Indeed the inadequacy of the open fire necessitated the use of such ponderous bed coverings as a defense against the tooth of New England's winter. JOSEPH DOWNS.

terns are vivid mementos of the glamorous but unreal world presented on the stage. To the priest robes, however, clings the atmosphere of dim-lit temples filled with the gods of the people, and of priests in flowing robes leading the acolytes in their droning incantations of the Buddhist scriptures. Here it is



BUDDHIST PRIEST ROBE, CHINESE, XVIII CENTURY

AN EIGHTEENTH-CENTURY PRIEST ROBE

The voluminous and lavish priest robes of China are much more suggestive of the mysterious, colorful Orient than are any of the secular robes. The imperial costumes are gorgeous affairs, but, always formal in cut and design, they convey primarily a sense of the magnificence and rigid tradition of the court, while the theatrical robes with their sweeping lines and striking pat-

that China has her roots, and the influence of her religions, both Buddhist and Taoist, extends to every walk of life—the theater, the imperial court, and the humble home, where perhaps is no visible emblem except a shoddy little kitchen god. It is not to be wondered at, then, that these priest robes are frequently more elaborate than the emperor's garments or more daringly showy than theatrical costumes.

The eighteenth-century priest robe shown this month in the Room of Recent Acquisi-

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sions comes to the Museum through the kindness of W. L. Hernstadt. The Museum collection includes only one other robe of this type, although we have on loan from John W. Hammond several very fine ones, so the gift is a most welcome one. It is impossible to say definitely whether the robe is Buddhist or Taoist, but since the Taoists tend toward over-elaborate decoration and a jumbled array of symbols the simplicity of the robe seems to indicate a Buddhist rather than a Taoist origin. The ground of the robe is red satin damask with a woven all-over cloud pattern, the border, blue satin damask with conventionalized dragon motives. The woven patterns are almost obscured, however, by the embroidered design of four-clawed dragons, cloud motives, and sprays of lotus. The large central dragon on the back supports on his head and in his claws embroidered conventionalized characters symbolizing long life (*shou*), high position or preferment (*lu*), and happiness (*fu*). On the shoulders of the garment are found the moon and sun motives, which signify the *yin* and *yang*, or negative and positive principles of universal life. The embroidery is done in couched silk twist and gold thread and compares very favorably with our best examples of this rich type of needlework. The proportions of the robe, the colors, and the striking embroidered patterns combine to make a majestic garment, and its wearer may well have been a powerful figure in the reign of the great Ch'ien Lung.

PAULINE SIMMONS.

RECENT ACCESSIONS IN THE PRINT ROOM

Among the more recent accessions in the Print Room there stands out a miscellaneous group of prints, made from the so-called primitive period down to the middle of the seventeenth century, that materially augments the Museum's representation of engraving and etching in the Low Countries.

From the collector's point of view there can be no doubt that the most important and interesting of these prints is the extremely rare little Saint George and the Dragon (illustrated here in fig. 1) by the

Master I. A. M. of Zwolle, who was one of the small number of primitive engravers in the Netherlands. According to the catalogue of his work by Lehrs, only twenty-six pieces by I. A. M. are known, of which seemingly but few impressions have survived down to the present day. Apparently there is no collection in which all of his plates are represented. Here at the Metropolitan Museum we are lucky to have the Adoration of the Kings, the two Crucifixions, the large Lamentation for Christ, and now the Saint George. Nothing is known of the artist beyond the little that can be extracted from his work. In the Lamentation and the Saint George I. A. M. struck two quite different dramatic notes, the one of intense sorrow and the other of lyrical exultation, as surely and as exquisitely as was ever done by any Northern primitive engraver. I. A. M.'s composition stands out from all the other early engravings of Saint George and the Dragon not only for its lovely pattern but for its peculiar spirit of triumph. It is not at all impossible that it may be regarded as the emotional masterpiece of early Dutch engraving. Our illustration of it speaks for itself.

Next in order comes a copy of the *Vitae patrum* printed by Jan Seversoen at Leyden in the year 1511. Little known to fame, this book nevertheless contains two of the full-page woodcuts from the famous Chevalier délibéré. Of the Chevalier there were three editions, of about 1486, of about 1500, and of 1503. Familiar as its woodcuts are through reproduction, it would appear that a little while ago but four copies of the book in all its three editions were known to exist. The woodblocks were never reprinted as a whole in other books. Several of the blocks, sadly sawn into small pieces, made a fragmentary appearance in the Holland Chronicle of 1517 (of which the Print Room has possessed a copy for a decade), and two of them in unmutilated shape are to be found in the volume we have just acquired. These prints, especially the one reproduced (fig. 2), the Hermit Conversing with the Knight, since they were called to the attention of students by the late Friedrich Lippmann in the (London) Bibliographical Society's 1897 reprint of the Chevalier, have been gener-

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forty-one. We have also seventeen separate woodcuts by him, as well as his illustrations in the above-mentioned Holland Chronicle of 1517. Aside from the primitives there are probably no Renaissance engravings which



FIG. 1. SAINT GEORGE AND THE DRAGON
BY THE MASTER I. A. M. OF ZWOLLE

the British Museum) and the *Canticum canticorum* and in the *Vita Lidwine* of 1498, of which a copy is in the Print Room.

After the cuts from the *Chevalier délibéré* comes a group of ten engravings and etchings by Lucas of Leyden, which brings the number of fine impressions of his work in those media now in our collection up to

are as "difficult" from the collector's point of view as the Lucases, so that, small as is the number of them in the Museum's Print Room, we have every reason to be proud of our growing collection. The prints recently acquired fall in Lucas's early and middle periods and were all made before he had become completely swallowed up in his later,

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Italianate phase. Among them may be mentioned the Creation of Eve, David at Prayer, Soldiers Giving a Drink to Christ, and the Boy Blowing a Trumpet.

In the period after Lucas, we have an impression of the charming and very rare engraving of a Woman Holding a Cat by Vermeyen and several of the large and handsome engravings after Hieronymus Bosch that were published by Cock in the mid-sixteenth century.

Then comes a group of landscapes by Jan and Esaias van de Velde, Everdingen, Roghman, Naiwinckx, Waterloo, and a number of the prints after Rubens's paintings of landscape subjects. Few more astonishing contrasts than that presented by these landscapes can be well imagined—a contrast that is clearly brought out and illustrated in the current historical exhibition of landscapes in the print galleries. As etchers of landscape the Van de Veldes adhered to an older tradition, which, lacking the graphic technique necessary to produce the tones that are required for "values" and realistic representation, put much of its endeavor upon an artificial and charming linear development which on occasion in its odd two-dimensional quality reached very high decorative importance. Such a print as the square Landscape (Burchard 5¹) now in the landscape exhibition in the print galleries even approaches some of the feeling of the chinoiserie of a later epoch. This linear quality that is to be seen in the firmly drawn and bitten work of the Van de Veldes afforded many opportunities for further development, but few or none of them have been availed of by later etchers, most of whom have taken their leads from the more or less realistic aspects of Rembrandt's work and that of the etchers who may loosely be regarded as of his school. Curiously the many painters who have made landscape etchings since the seventeenth century, while in general following the technique of the Rembrandt group, have almost without exception aimed less at the realistic power for which that technique was forged than at an almost artificial delicacy of representation, which, had it been allied to the decorative linear arrangement of the Van de Veldes, might have produced results of the

utmost interest. To have made this alliance, however, a distinct imaginative feeling for style and the decorative value of linear counterpoint would have been necessary—a feeling and an imagination that on the whole have been among the greatest lacks of subsequent landscape etching. Not until quite modern times have any of these opportunities for development of the Van de Veldes' linear scheme been followed up, the most noteworthy instance, though in the medium of ink and reed pen, being provided by the large drawings of Vincent van Gogh, which because of their difference in scale and their almost brutal power have escaped being brought into comparison with the much smaller and gentler work of these early seventeenth-century Dutch artists. The possibility of some direct influence of the Van de Veldes upon Vincent is not out of the question, as the present writer has seen impressions of some of the old etchings which bore the mark of a collector named Van Gogh.

To turn from these decoratively schematized and linear etchings of the Van de Veldes to the prints after Rubens is to enter another world of thought and feeling. Of the twenty-six prints which Rubens had made under his immediate supervision and after his own landscape paintings, the Museum now possesses impressions of nineteen. The generation of collectors who in the second half of the nineteenth century were busy discovering both the primitives and their own contemporaries were so absorbed in their doctrine of "originality" that they let many very extraordinary "reproductive" prints of the past escape their appreciative and generous notice. Because of this, at least in English-speaking countries, these amazing landscapes by and after Rubens were permitted to lapse from the portfolios and talk of print men. Doubtless the very fact that they were "Rubens," as well as "after" him, had something to do with it, as little more alien and removed from his planturesque attitude towards life can be imagined than the attitude of the two groups of print makers who were then so whole-heartedly in favor. The fact remains, however, that, in the history of landscape in black and white, the outstand-

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ing achievements have been those of four men, Brueghel, Rubens, Rembrandt, and Constable, to name them in their chronological order, of whom Rembrandt was the only one to make prints with his own hand. Of these men, the three, Brueghel, Rubens, and Constable, who made no prints with

has been shut in and aloof from creative artistic development—the rôles of Brueghel, Rubens, and Constable in the history of painted landscape were in very large measure based upon the fact that their great compositions were available to the world in cheap, numerous, and easily transportable



FIG. 2. THE HERMIT CONVERSING WITH THE KNIGHT
ORIGINALLY PRINTED IN THE CHEVALIER DÉLIBÉRÉ

their own hands were those whose engraved work had the greatest effect upon subsequent landscape painting, while Rembrandt, who made prints that have dominated important episodes in later etching, had comparatively little effect upon the later history of the painted landscape. Whatever the philosophical moral of this may be, and doubtless it has a good one—possibly that, to a much greater extent than is generally recognized, etching as an independent art

reproductions. More than that, these reproductions were made under their immediate supervision, and for their immediate profit—Brueghel being his publisher's son-in-law, and Rubens and Constable their own publishers. Of each of these three it may be said that his publications represent one of the three great turning points in the history of landscape. The most influential of them all was Rubens, as without him it is almost impossible to think of subsequent

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Landscape as a connected and organic whole.

Were space available, it would be possible to write at great length about these Rubens prints, but in view of what has just been said it is unnecessary to add more than this final observation, that no subsequent engravers or etchers, "original" or "reproductive," with the single exception of Lucas, Constable's graphic alter ego, have been able to produce landscape prints which so fully, so richly, or so magnificently

expressed in black and white that sensual and abounding vitality and sweep of creative thought which is the psychologically salient characteristic of the greatest artists.

Forgotten by the collectors, there can be little doubt that these engravings after Rubens constitute, from the point of view of the history of the arts of design, the most powerful single group of landscapes to be found among prints.

WILLIAM M. IVINS, JR.

NOTES

MODERN AMERICAN PAINTINGS. Piazza San Pietro, Assisi, by Lauren Ford and Cotton Pickers by Thomas H. Benton, contemporary American paintings, have recently been purchased out of the George A. Hearn Fund.

BEQUESTS OF MONEY. The Museum is the grateful recipient of bequests of money from the late George Coe Graves, Alfred W. Jenkins, M. Warley Platzek, William Fitz Randolph, Ella Elizabeth Russell, and John Davenport Willis.

A GIFT OF A MINIATURE. In 1927 the Museum purchased a miniature portrait of a man by T. S. Cummings. A. C. Rollins has now given the Museum the sum of money paid for the miniature, which he wishes to have recorded as a gift from his father, E. A. Rollins, since he has discovered that it is without question the portrait of his grandfather, Gustavus Adolphus Rollins.

A NEW GUIDE TO THE COLLECTIONS. A page for every gallery and a picture on every page—this is the scheme that makes the new Guide to the Collections, of which Volume I will be published some time this month, the indispensable companion for travelers in the Museum. Egyptian, Mesopotamian, classical, Far and Near Eastern art, and Oriental armor are the collections covered in the first book; there is a brief

historical introduction to each of the sections, and this is followed by a discussion of the important objects in each gallery. Plans of the galleries add to the value of the Guide.

MEMBERSHIP. At a meeting of the Board of Trustees, held December 18, 1933, the following persons qualified for election in the classes indicated herewith: FELLOW IN PERPETUITY, Alfred Stieglitz; FELLOWS FOR LIFE, Henry Dazian, Mrs. Henry Morganthau; FELLOWSHIP MEMBER, Ludwig Vogelstein; SUSTAINING MEMBER, Mrs. Eva G. Biberman. ANNUAL MEMBERS were elected to the number of seventeen.

PENNSYLVANIA GERMAN DECORATIVE ARTS. A very welcome gift to the Museum for the American Wing comes from Mrs. Robert W. de Forest. It includes some three hundred pieces of furniture, pottery, textiles, glass, and "fractur" work of Pennsylvania German origin, painstakingly gathered over a long period of years. The collection ranges in date from the early eighteenth through the second quarter of the nineteenth century and is representative of the eminent contribution of the German settlers to the cultural background of American life.

The arts of southeastern Pennsylvania, which are especially rich in color and design, have hitherto been represented in the Museum only by fugitive pieces. Mrs. de Forest's fortunate gift comprises a well-

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rounded group and will make a distinctive addition to the American Wing. A detailed publication will appear in the BULLETIN as soon as the collection can be placed on view.

J. D.

TWO GIFTS OF MEDALS. The Society of Medalists has recently presented to the Museum examples of the eight medals by well-known American sculptors which the society has issued to date. The medals are of a uniformly high quality and are indicative of the variety of designs and the technical excellence of which contemporary American sculptors are capable in the medallic field. They have been admirably struck and variously patinated. The sculptors of the medals in the order in which they were issued are Laura Gardin Fraser, Paul Manship, Hermon Atkins MacNeil, Frederick MacMonnies, Lee Lawrie, John Flanagan, Carl Paul Jennewein, and Gaetano Cecere.

Another interesting addition to our collection of medals is a gift from the General Motors Corporation; it was struck to commemorate the twenty-fifth anniversary of that organization. Norman Bel Geddes has produced for this medal a strikingly modern design in which the spirit of contemporary mechanical locomotion is symbolized. Well-planned lettering and an attractive silver patina still further enhance this very effective example of the medallic art.

The new medals will be shown in the Room of Recent Accessions during January and later in Gallery A 22. P. R.

A MUSEUM EXHIBITION ON THE LOWER EAST SIDE. When the Museum first announced its intention of inaugurating a series of neighborhood circulating exhibitions to consist of unified groups of objects selected from its collections and to be shown in settlement houses in the thickly populated parts of the city, the enterprise was warmly commended in many quarters. The press welcomed the plan: The Sun (November 13), in an editorial, prophesied that "this special art show may produce important consequences in the effort to carry cultural pleasure to the people. . . . By establishing branch displays the Museum may draw to its main building an untold number of new friends. It is an experiment that may mark a new and more productive era in the Museum's service to the public."

This cordial reception of the idea, as well as the anticipations of the Museum, has been justified by the popular approval of the first of these exhibitions, Chinese and Japanese art, which closed at University Settlement on Christmas Day. The total attendance was 22,377 for the period of 49 days, an average of 456 per day.

After leaving University Settlement, the exhibition of Far Eastern art opened at Hudson Guild on December 28. It will go later to the Greenwich Village district, where it will be shown in the Hudson Park Branch of the New York Public Library, under the auspices of Greenwich House. The second neighborhood circulating exhibition—armor, arms, costume dolls, and textiles, 1492-1776—opened at University Settlement on December 30. R. F. B.

LIST OF ACCESSIONS AND LOANS

NOVEMBER 6 TO DECEMBER 5, 1933

ANTIQUITIES—CLASSICAL

Gift of Anonymous (1); Purchases (4).

BOOKS—THE LIBRARY

Gifts of Julian Bowes (2), Dr. John C. Ferguson (1), Ernest R. Graham (2), Lewis W. Hine (1), Mme G. Whitney Hoff (2), Messrs. Jacobson & Company (3), Miss Byrd Mock (2), John D. Rockefeller, Jr. (2).

CERAMICS

Gift of the late V. Everit Macy (1).

COSTUMES

Gifts of H. A. Elsberg (2), W. L. Hernstadt (1).

MEDALS, PLAQUES, ETC.

Gifts of General Motors Corporation, through Alfred P. Sloan, Jr. (2), Society of Medalists, through George D. Pratt (16).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

METALWORK

Gifts of Mrs. Donald Atkinson, Mrs. Leslie Devereux, and Reginald T. Townsend, in memory of their mother, Eugenie Gibert Townsend (2), George D. Pratt (1).

MINIATURES AND MANUSCRIPTS

Gift of E. A. Rollins, through his son, A. C. Rollins (1).

PAINTINGS

Purchases (4).

PHOTOGRAPHS—EXTENSION DIVISION

Gift of Sidney Blumenthal (25).

PHOTOGRAPHS—THE LIBRARY

Gift of John Howe Hall (11).

PRINTS, ENGRAVINGS, ETC.—DEPARTMENT OF PRINTS

Gifts of Anonymous (40), F. Bourjaily (174), H. A. Elsberg (3), Philip Hofer (48), John C. Janes (6), Mrs. Bella C. Landauer (5); Purchases (15).

REPRODUCTIONS

Gift of Egypt Exploration Society (1); Purchases (2).

SCULPTURE

Purchases (4).

TEXTILES

Gifts of Aaron Davis (2 books of samples), H. A. Elsberg (1), Norman M. Isham (2), George D. Pratt (186); Purchases (2).

WOODWORK AND FURNITURE

Purchases (2).

CERAMICS

Loan of Miss Josephine Atterbury (5).

GLASS (OBJECTS IN)

Loan of Miss Josephine Atterbury (1).

SCULPTURE

Loan of Miss Elinor M. Ryan (1).

EXHIBITIONS AND LECTURES

JANUARY 15 TO FEBRUARY 11, 1934

LECTURES FOR MUSEUM MEMBERS

JANUARY		HOUR
15	Painting in France and the Netherlands before 1600: Quentin Massys and Flemish Painters under Italian Influence. Edith R. Abbot.....	3:30
16	Gallery Talk: Near Eastern Crafts—Persian Ceramics. Mabel Harrison Duncan.....	11:00
19	Study-Hour: Individualizing the Home. Lucille Arkins Thompson.....	11:00
19	Gallery Talk: Near Eastern Crafts—Persian Ceramics. Mabel Harrison Duncan.....	2:00
20	Story-Hour: A Boy Who Loved Color, Tintoretto of Venice. Anna Curtis Chandler..	10:15
20	Gallery Talk for Older Children: From the Tigris to the Tiber. Margaret B. Freeman..	11:00
22	Painting in France and the Netherlands before 1600: Pieter Brueghel and the Modern Style. Edith R. Abbot.....	3:30
23	Gallery Talk: Near Eastern Crafts—Indian Fabrics. Mabel Harrison Duncan.....	11:00
25	Advanced Study-Hour: Color and Its Use. Grace Cornell.....	11:00
26	Study-Hour: Color in Pictures. Grace Cornell.....	11:00
26	Gallery Talk: Near Eastern Crafts—Indian Fabrics. Mabel Harrison Duncan.....	2:00
27	Story-Hour: Tales the Troubadours Told. Anna Curtis Chandler.....	10:15
27	Gallery Talk for Older Children: From the Tigris to the Tiber. Margaret B. Freeman..	11:00
29	Painting in France and the Netherlands before 1600: Francis I and the School of Fontainebleau. Edith R. Abbot.....	3:30
30	Gallery Talk: Near Eastern Crafts—Antique Rugs of the Near East. Mabel Harrison Duncan.....	11:00
FEBRUARY		
2	Study-Hour: Individualizing the Home. Lucille Arkins Thompson.....	11:00
2	Gallery Talk: Near Eastern Crafts—Antique Rugs of the Near East. Mabel Harrison Duncan.....	2:00
3	Story-Hour: A Mystery of the Alhambra. Anna Curtis Chandler.....	10:15
3	Gallery Talk for Older Children: From the Tigris to the Tiber. Margaret B. Freeman..	11:00
5	Painting in France and the Netherlands before 1600: French Portrait Painting during the Sixteenth Century. Edith R. Abbot.....	3:30
8	Advanced Study-Hour: Color and Its Use. Grace Cornell.....	11:00
9	Study-Hour: Color in Prints. Grace Cornell.....	11:00

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FEBRUARY		HOUR
10 Story-Hour: How Tad Lincoln Surprised His Father.	Anna Curtis Chandler, with songs by Teresa Marie Bergamo.	10:15
10 Gallery Talk for Older Children: From the Tigris to the Tiber.	Margaret B. Freeman...	11:00

FREE PUBLIC LECTURES

A. Announced by Date and Subject

JANUARY		HOUR
20 Lecture for the Deaf and Deafened Who Read the Lips:	Roman Glass. Jane B. Walker	3:00
20 Muhammadan Prayer Rugs.	Rudolf M. Riefstahl	4:00
21 The Magic in Draftsmanship.	Royal Cortissoz	4:00
27 Poussin in Rome.	Edith R. Abbot	4:00
28 The Magic in Painting.	Royal Cortissoz	4:00

FEBRUARY		HOUR
3 Chinese Paintings	Laurence Binyon	4:00
4 Steamboat Gothic.	Harold Stark	4:00
10 Realism—the Art of the European Race.	Walter Pach	4:00
11 Sixteenth-Century Illustration.	Philip Hofer	4:00

B. Announced by Courses

Yale Cinema Films Showings: Chronicles of America Photoplays, Tuesdays, January 16, February 6, at 2:30 p.m.

Museum Cinema Films Showings, Thursdays at 2:30 p.m.

Story-Hours for Boys and Girls: Saturdays, January 20, February 3, 10, at 1:45 p.m., and Sundays at 1:45 and 2:45 p.m., by Anna Curtis Chandler; Saturday, January 27, at 1:45 p.m., by Agnes K. Inglis.

Gallery Talks, Saturdays at 2:30 p.m.: January 20, Italian Devotional Altarpieces, by Edith R. Abbot; January 27, The Miracle Play in Fourteenth-Century Painting, by Roberta M. Fansler; February 3, Mediaeval Symbolism, by Mabel Harrison Duncan; February 10, Church Vestments of the Middle Ages, by Margaret B. Freeman.

Gallery Talks, Sundays at 2:30 p.m.: January 21, Statues of the Madonna, by Margaret B. Freeman; January 28, Mediaeval Humor, by Margaret B. Freeman; February 4, Early Flemish Masterpieces, by Edith R. Abbot; February 11, Renaissance Tapestries, by Ethelwyn Bradish.

Study-Hours for Practical Workers (Arthur Gillender Lectures), Sundays at 3 p.m.: January 21, Color Harmonies, by Grace Cornell; January 28, Creative Design in the Home, by Frances Miller; February 4, Guiding Principles of Color, by Grace Cornell; February 11, Decorative Fabrics, by Ethel Lewis.

Radio Talks by Huger Elliott: WOR, Saturdays at 12:30 p.m.; WNYC, Tuesdays, January 16, 30, at 5:00 p.m.

EXHIBITIONS

Loan Exhibition of New York State Furniture	Gallery D 6	Beginning February 6
Blaque Collection of Textiles and Fahnestock Collection of Laces	Gallery H 15	Through June 3
Recent Accessions in the Egyptian Department	Third Egyptian Room	Continued
Three Hundred Years of Landscape Prints	Galleries K 37-40	Continued
Lace Shawls of the Nineteenth Century	Gallery H 19	Through April 1

IN NEIGHBORHOOD HOUSES

China and Japan: an Exhibition of Far Eastern Art	Hudson Guild, 436 West 27th Street	Through January 28
Arms, Armor, Textiles, and Costume Dolls, 1492-1776: an Exhibition of European Art	University Settlement, Eldridge and Rivington Streets	Through February 18
China and Japan: an Exhibition of Far Eastern Art	Hudson Park Branch, New York Public Library, 66 Leroy Street	Beginning February 1

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters. 698 Fort Washington Avenue. Fifth Avenue Bus 4 (Northern Avenue) passes the entrance. Also reached by the Eighth Avenue subway to 100th Street-Overlook Terrace station. Take elevator to Fort Washington Avenue exit and walk south.

OFFICERS AND TRUSTEES

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WILLIAM CHURCH OSBORN	First Vice-President
GEORGE D. PRATT	Second Vice-President
HENRY W. KENT	Treasurer
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THE PRESIDENT OF THE DEPT. OF PARKS	
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HENRY S. PRITCHETT

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Assistant Director	WILLIAM M. IVINS, JR.
Egyptian Art, Curator Emeritus	ALBERT M. LYTHGOE
Egyptian Art, Curator	HERBERT E. WINLOCK
Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
Associate Curator	LUDLOW S. BULL
Classical Art, Curator	GISELA M. A. RICHTER
Associate Curator	CHRISTINE ALEXANDER
Near Eastern Art, Curator	Maurice S. DIMAND
Far Eastern Art, Curator	ALAN PRIEST
Mediaeval Art, Curator	JAMES J. RORIMER
Renaissance and Modern Art, Curator	PRESTON REMINGTON
Associate Curators	{ C. LOUISE AVERY
Assistant Curator in Charge of Textile Study Room	{ JOHN G. PHILLIPS, JR.
American Wing, Curator	FRANCES LITTLE
Associate Curator	JOSEPH DOWNS
Paintings, Curator	RUTH RALSTON
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MEMBERSHIP

BENEFACORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and **THE CLOISTERS** free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING AND THE CLOISTERS:

Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.

Other days	10 a.m. to 5 p.m.
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Holidays, except Thanksgiving & Christmas 10 a.m. to 6 p.m.

Thanksgiving 10 a.m. to 5 p.m.

Christmas 1 p.m. to 5 p.m.

The American Wing & The Cloisters close at dusk in winter.

CAFETERIA:

Saturdays	12 m. to 5:15 p.m.
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Sundays	Closed.
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Other days	12 m. to 4:45 p.m.
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<i>Holidays, except Thanksgiving & Christmas</i>	12 m. to 5:15 p.m.
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<i>Thanksgiving</i>	12 m. to 4:45 p.m.
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<i>Christmas</i>	Closed.
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LIBRARY: Gallery hours, except legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.

PRINT ROOM AND TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION AND SALES DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum handbooks, colorprints, photographs, and postcards are sold here. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 4-7600; The Cloisters branch of the Museum, Washington Heights 7-2735.